ATTP 1-19 (FM 12-50)

U.S. Army Bands

JULY 2010

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Headquarters, Department of the Army

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Army Tactics, Techniques, and Procedures
No. 1-19

Headquarters
Department of the Army
Washington, DC, 7 July 2010

U.S. Army Bands

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Preface

PURPOSE

Army Tactics, Techniques, and Procedures (ATTP) 1-19, *U.S. Army Bands*, is the key doctrinal publication of Army bands. It outlines the fundamental principles of employing Army bands and provides an overview of operational considerations and the internal structure of Army bands.

WHAT HAS CHANGED

With the approval of the Force Design Update in May 2006, Army bands created small, flexible, and mobile teams designed to be capable of concurrent performances that reach more Soldiers in more locations globally. Army bands historically employed separate groups and ensembles from within the full band; current doctrine formalizes the practice. This modular design adjusts quantities of equipment to reflect the new personnel structure and mission, increasing flexibility to support troop morale, and expanding the ability for concurrent operations. Personnel authorizations drove the redesignation of bands as Army band (large) generally assigned to an Army command, Army band (medium) normally assigned to the Army Service component command or corps level, and Army band (small) usually allocated to division headquarters or individual installations. This manual advocates an Army band staff cell (ABSC) as a theater-level asset designed to coordinate the employment of music performance teams (MPTs). The prototype of the ABSC was implemented successfully with the Multi-National Corps-Iraq during 2009 in Operation Iraqi Freedom.

SCOPE

Chapter 1 defines the mission of Army bands and provides a brief historical perspective. Chapter 2 outlines the structure and delineates the capabilities of Army bands. Chapter 3 describes the types of missions for home and abroad and describes the basic operational and training requirements. The appendixes support the technical and administrative requirements of band operations.

APPLICABILITY

This manual applies to the bands of the Active Army, the Army National Guard/Army National Guard of the United States, and U.S. Army Reserve unless otherwise stated.

ADMINISTRATIVE INFORMATION

The proponent of this publication is the United States Army Training and Doctrine Command. The preparing agency is the U.S. Army School of Music. Send comments and recommendations on DA Form 2028 (Recommended Changes to Publications and Blank Forms) to Commandant, U.S. Army School of Music, ATTN: ATSG-SM-CMT, 1420 Gator Blvd., Norfolk, VA 23521-5170.

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Chapter 1

Army Bands and the Modular Force

United States Army bands provide music throughout the entire spectrum of operations to instill in our forces the will to fight and win, foster the support of our citizens, and promote America's interests at home and abroad.

ARMY BANDS IN FULL SPECTRUM OPERATIONS

1-1. Bands provide music for ceremonial and morale support within full spectrum operations to sustain warriors and to inspire leaders. Deployed bands are capable of reinforcing positive relations with host-nation, multinational, and joint forces. Army bands communicate through the broadcast and print media to foster support of American citizens, both while deployed and at home. Live performances in parades, concerts, and other public appearances represent the Army and our Nation while promoting national interests. Bands support the recruiting mission, provide comfort to recovering Soldiers, and contribute to a positive climate for Army families. Army bands of the 21st century are organized, trained, and equipped to conduct concurrent operations in supporting multiple objectives with targeted musical styles.

> ***Army** bands of the 21st century are **organized, trained, and equipped to conduct concurrent operations in supporting multiple objectives with targeted musical styles.***

1-2. The flexibility and versatility of Army bands, both in Active Army and Reserve Component, enable the employment of music performance teams (MPTs) to meet strategic and tactical goals while simultaneously fulfilling home station requirements under the application of Army force generation modularity. Army bands are able to adapt specific music support teams to serve the troops at forward operating bases (FOBs) while simultaneously supporting the warrior transition units and home station missions. Soldiers, families, and communities both at home and abroad benefit from concurrent band operations. (See chapter 3.)

BUILDING SOLDIER MORALE

> *I fully appreciate and understand the effect the Army's bands have on Soldier morale. When I was serving as the CG of the 1st Cavalry Division in Baghdad and the Commander of the Multi-National Corps-Iraq, our bands were the most well-traveled units in country. Their performances were critical to easing stress and bringing a little bit of America to Soldiers who badly missed their homes and loved ones.*
>
> General Peter W. Chiarelli, 32nd Vice Chief of Staff, Army

1-3. Music performances specifically designed to reach U.S. Service members, joint forces, and allied forces will deliver messages of pride, inspiration, team spirit, cohesiveness and common goodwill. Live music helps Soldiers to refocus and relax in the times of high stress. The Soldiers of Army bands are prepared to bring the music to high-risk environments often under conditions that are unsuitable for civilian commercial entertainment.

1-4. Bands offer an intangible connection to a sense of normalcy during the constant changes in the operational environment. With the ability to represent the wide musical diversity of America, familiar songs and music can help the Soldier to remember the good things of home. Bands also represent the commander and the commander's intent to keep in touch with Soldiers in remote areas. Live music

communicates in ways that ultimately ensure the Soldiers and leads them to concentrate better on matters at hand.

CEREMONIAL AND FUNCTIONAL MUSIC

1-5. The most historically familiar obligation of bands is to provide music for ceremonial functions. Traditional and patriotic music performed by a traditional ensemble imparts ceremonial dignity to a variety of official functions. Bands lend dignity and formality to military and civic ceremonies and provide music for honoring fallen comrades at home and abroad. See Field Manual (FM) 3-21.5 for more information on drill and ceremonies.

1-6. Bands carry nationalistic traditions and values that carry through to succeeding generations. In periods of conflict and peace, bands carry the message of historical relevance, national unity, and prevailing perseverance. Bands foster a spirit of military pride. Whether it is at the Soldier's first military ceremony at a training facility or at a retiring Soldier's last ceremony, the band imparts pride in accomplishment and pride in being an American Soldier.

1-7. Bands serve as a vital element of military functions, including troop deployment and redeployment activities. They provide both ceremonial and celebratory music at these events. Official functions include dinings-in, intramural sports championships, division runs, unit heritage celebration, equal opportunity events, and religious support activities.

REINFORCING NATIONAL RELATIONS

1-8. FM 3-0 stresses the importance of success in "shaping the civil situation." Inherently capable of providing a climate for international relations, bands serve as representatives of senior commanders in multinational operations or to the host-nation population. Their ability to project receptiveness supports commanders in dialog with civic leaders. Cultural exchange, including the artistic and the social elements, benefit the United States and its interests. Participation in civic activities encourages goodwill at the core level of international relations.

FOSTERING SUPPORT

1-9. When combined with FM 3-61.1, Army bands have a direct impact on mission success in shaping perceptions, attitudes, and opinions. Capable of producing programs for television, radio, and live performance, bands reach a diversified public with a positive message. While in the community, band members are often in face-to-face contact with the citizens, thus bands work to represent the Army values off the installation.

RECRUITING MISSION

1-10. Contemporary and traditional music are assets to the Army prospect and awareness campaigns. Army bands conduct musical skills clinics at high schools and colleges and appear at sporting events, job fairs, and events. Army bands also reach the public through active participation in parades, fairs, festivals and community events.

ARMY BANDS IN HISTORICAL PERSPECTIVE

> *Stated hours to be assigned, for all the drums and fifes, of each regiment, to attend them and practice -- Nothing is more agreeable, and ornamental, than good music; every officer, for the credit of his corps, should take care to provide it.*
>
> General George Washington

1-11. Musical instruments in the form of horns, trumpets or drums were a part of military strategy dating back to biblical times. Archeology gives us stone reliefs from circa 3000 B.C. depicting Assyrians and Babylonians parading brass instruments in military victory. "Bands" of musical instruments were included in formations throughout the centuries.

1-12. The Continental Army of 1776 depended upon quality musicians for regimental drill. The inspiration of the marching band was a significant contribution in the victory at the Battle of Bennington in 1777 as the band led the troops to the battle. By 1832, almost all regiments had a band, and by mid-19th century, regiments had additional field musicians of drummers and buglers to sound calls for specific times and to transmit commands in battle.

1-13. From the first formations of the Continental Army, bands were included in the ranks to provide music for two main purposes: ceremonial functions and bolstering troop morale. Drummers and buglers were primarily engaged in a signaling capacity; larger ensembles generally provided inspirational music in support of troop morale.

1-14. Army bands, in association with color guards and honor guards, have borne the customs and traditions of the Army service, incorporating the legends and practices of the past, and representing them in the present. The band and the guards combine to carry lineage and tradition of their units into the public view as they march as the vanguard of a wide variety of traditional ceremonies. The flags, streamers, and armed Soldiers of the color guard carry the Army's story and that of the Nation before new generations of spectators. The mace, the baldric, and the drums of an Army band display the battle honors of the division or unit it serves. Bands consciously select music to stir martial and patriotic emotion and to recall the musicians' original signaling function on the battlefield. In ways that written or spoken language cannot adequately convey, the patriotic music encourages an element of bonded spirit among all Soldiers. Assembled as a team, Army bands, color guards, and honor guards complete a living testament of Army tradition.

U.S.-Russian Relations

In 1996, the 1st Armored Division Band deployed from Bad Kreuznach, Germany, in support of Task Force Eagle in Tuzla, Bosnia. The band received a tasking to send the rock band, "Mo Better Blues," to play specifically for a Russian unit stationed at Camp Uglijevik in the dead of winter over snow covered mountain roads. The trip would take them through the heavily mined *zone of separation* with a convoy of five vehicles, two with crew-served weapons. Traveling a very slow speed because of the slippery roads and the possibility of mines at the side of roads, the normal 45-minute trip took 4 hours.

The U.S. liaison officer met the band upon arrival and showed the members to the performance venue: the mess hall. The liaison had been there for a month, but had had very little progress in "breaking the ice" with Russian cooperation. They set up by adapting the one thin-wired 220-volt outlet to power their full set of speakers and electronic equipment.

The Russians jammed about 200 soldiers into the small mess hall. Most were conscripts and did not look particularly happy to be there. The band, led by Staff Sergeant Alvin "Mo" Morris, played a list of classic rock tunes as well as some country music, and the Russians enthusiastically responded with demands for multiple encores. The U.S. liaison officer stated that the band had done more for U.S.-Russian relations in 90 minutes than he had been able to do in 30 days.

1-15. "A History of U.S. Army Bands" is a correspondence course available for enrollment through Army Training Knowledge Online.

MODERN BANDS

1-16. For most of the 20th century, military bands modeled themselves on a standard of a large symphonic ensemble that was capable of reaching large audiences without the aid of electronic sound reinforcement. With the advent of quality portable public address systems and electronic instruments, the bands of American popular music after World War II became smaller, emphasized solo singing, and became more dependent on sound reinforcement. The post-Vietnam drawdown forced bands to do more with fewer instrumentalists. Soldiers' musical interests reflected trends in civilian popular music, by then largely performed by smaller groups primarily using electronic and amplified instrumentation.

1-17. During the protracted conflicts of Operations Iraqi Freedom and Enduring Freedom, band commanders learned that smaller, modular ensembles easily fit within the land and air transportation limitations in the area of operation (AO) and could perform in small rooms or tents. Primarily trained and led by junior noncommissioned officers (NCOs) who had become accustomed to maneuvering within the AO, these smaller groups furnished larger numbers of U.S. troops with the opportunity to hear live music. These expert ensembles were capable of getting into the more dangerous forward operating bases or patrol bases and providing fellow Soldiers with a distinct psychological advantage.

The Cuervo Ceremony

On the morning of 8 April 2004, a convoy carrying 27 members of the 1st Cavalry Division Band rolled out from Camp Victory North near the Baghdad International Airport. The band traveled in unarmored tactical vehicles escorted by the 20th Engineers, 1st Brigade Combat Team, 1st Cavalry Division. The mission was in support of the first Iraqi Civil Defense Corps officer graduation ceremony at forward operating base (FOB) Cuervo on the east side of Baghdad. Twenty-five members of the band from the 1st Cavalry were in the rear cargo of two trucks, seated on sandbags on the flatbed cargo areas. Two additional troops were driving in the cargo truck filled with band instruments. The 25 band troops rode with only the canvas tarp for concealment. The personnel trucks were the third and fourth vehicles in the convoy; the equipment truck was the fifth.

The mission was to be a quick ride to the other side of the city starting on the multilane highway Route Irish. A wrong turn took the convoy south toward FOB Falcon, but before a correction could be made, an explosion was heard at the rear of the convoy. According to the Soldiers in the 6th vehicle, a rocket-propelled grenade passed in between the fifth and sixth vehicle narrowly missing the 5th truck. After the escorts returned automatic gunfire, the convoy turned around, proceeded back through the kill zone, and completed the mission to the FOB Cuervo ceremony. The combat action badge was later awarded to the 1st Cavalry Division bandsmen involved in this action.

1-18. The type of music required in building Soldier morale in the early 21st century continued to rely heavily upon an electronic medium and continued to emphasize solo singing. Popular idioms of rock, country, rhythm and blues, and succeeding genres of music all tend to be smaller groups playing electronic instruments and doubling as vocalists. Bands deployed in the contingency operations abroad tended to employ smaller ensembles, placing a premium on the capabilities of these musicians to play multiple instruments and/or sing and generally increasing the responsibilities of the leaders of these smaller groups. Traditional brass and woodwind groups still performed regularly and were vital to overall support, but were regarded as supplemental to the popular idiom of music targeted at troop audiences. Small wind ensembles expertly provided dinner music and other entertainment by using arrangements of popular music and often including a rhythm section. Latin and American country music bands also reached large populations of Soldiers through music. Many types of ensembles were employed according to the talent at hand with great success.

FUTURE BANDS

1-19. Bands will continue to become more adaptive and more capable of winning the hearts and minds of people. Bands will continue to recruit and employ the unique musical talents of patriotic Americans. Military bandsmen will continue to be a part of preserving military traditions, will continue to bring contemporary music to troops in the AO, will help to provide the positive command climate for the families of Soldiers, and will be ambassadors to the global community. Because of the unique ability of music to communicate, bands will serve in different capacities of publicity and recruiting and in support of civil affairs. Most of all, Army bands will strive to honor General George Washington's observation "*Nothing is more agreeable, and ornamental, than good music."*

Chapter 2

Band Structure and Capability

Army bands built of modular units support Army, joint, and multinational formations. Army band types are small, medium, or large and special. Army bands further subdivide based on operational capabilities in support of ongoing operations. Reserve Component band types are Army band (small) with the exception of the 338th United States Army Reserve Band (Medium) in Ohio/Michigan. Special bands have unique responsibilities in support of the Department of State; Headquarters, Department of the Army Public Affairs; or the United States Military Academy.

THE MUSIC PERFORMANCE TEAM AND MODULAR STRUCTURE

2-1. Music performance teams (MPTs) are the modular building blocks of Army bands. They are the elements of Army bands designed to be employed separately from the band headquarters in support of specific musical missions. Versatile and capable, MPTs can operate and perform independently for specified periods. MPTs combine to form larger ensembles depending on mission requirements and unit capabilities. Each MPT and its equipment is compact, designed to transport by air or ground assets. When adequately resourced, the MPT structure gives the Army band the flexibility to support concurrent musical missions in multiple geographical areas. (See appendix B for more on the structure of MPTs.)

2-2. Army bands based in the United States retain responsibilities throughout the United States and its territories for musical support of Army recruiting and public relations, irrespective of elements deployed in support of continuing operations. The modular structure of Army bands enables them to support concurrently both deployment operations and home station missions, and to maintain an optimum balance in maximizing the positive impact of Army bands upon the international community abroad and the American public at home.

ARMY BANDS (SMALL, MEDIUM, AND LARGE)

2-3. Army bands are designated small (S), medium (M) or large (L) according to the number of MPTs allocated. Army bands perform as a single unit (full marching band, large jazz ensemble, or concert band) or, when fully resourced, have concurrent MPT mission capabilities as outlined below. Each band employs the MPTs as indicated:

- Ceremonial music ensemble (MPT B).
- Large popular music ensemble (MPT C)—Army band (L) has two.
- Small popular music ensemble (MPT D)—Army band (M) has two.
- Brass chamber music ensemble (MPT E)—Army band (M) has three; Army band (L) has two.
- Woodwind chamber music ensemble (MPT F)—Army band (L) has two; Army band (S) is not authorized MPT F.

ARMY BAND (SMALL)

2-4. Figure 2-1 illustrates the organizational design of an Army band (S). An Army band (S) is authorized 1 warrant officer as commander, 1 first sergeant as enlisted bandleader, and 38 Soldiers.

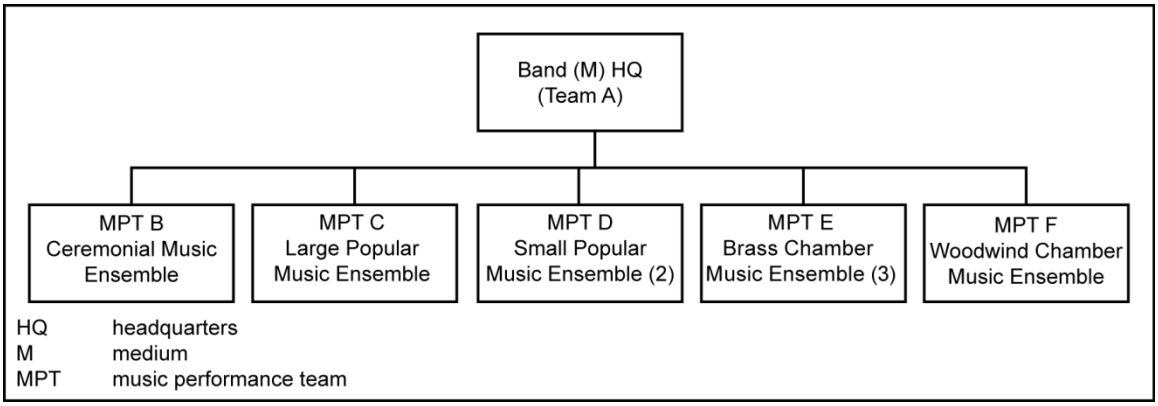

Figure 2-1. Army band (small)

ARMY BAND (MEDIUM)

2-5. Figure 2-2 illustrates the organizational design of an Army band (M). An Army band (M) is authorized 1 senior warrant officer as commander, 1 junior warrant officer as executive officer (XO), 1 sergeant major as enlisted bandleader, and 59 Soldiers.

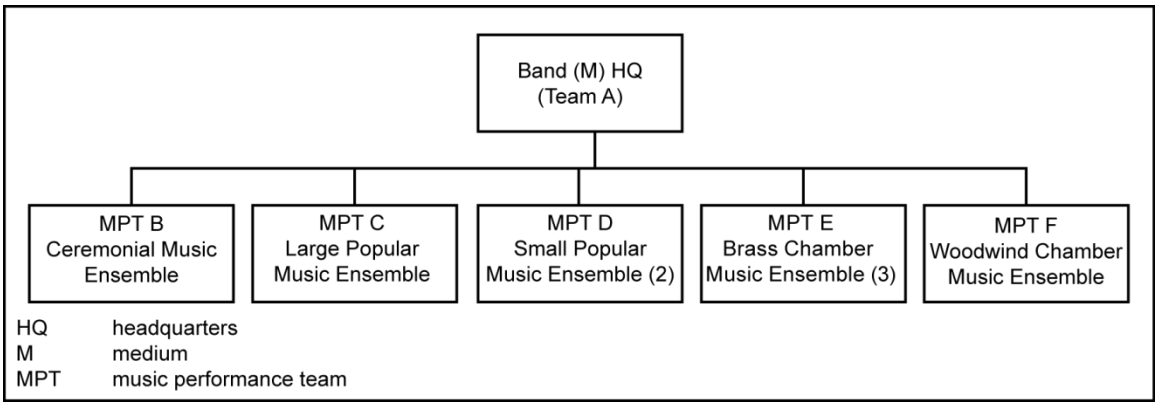

Figure 2-2. Army band (medium)

ARMY BAND (LARGE)

2-6. Figure 2-3 illustrates the organizational design of an Army band (L). An Army band (L) is authorized 1 field grade officer as commander, 1 company grade officer as XO, 1 sergeant major as enlisted bandleader, and 63 Soldiers.

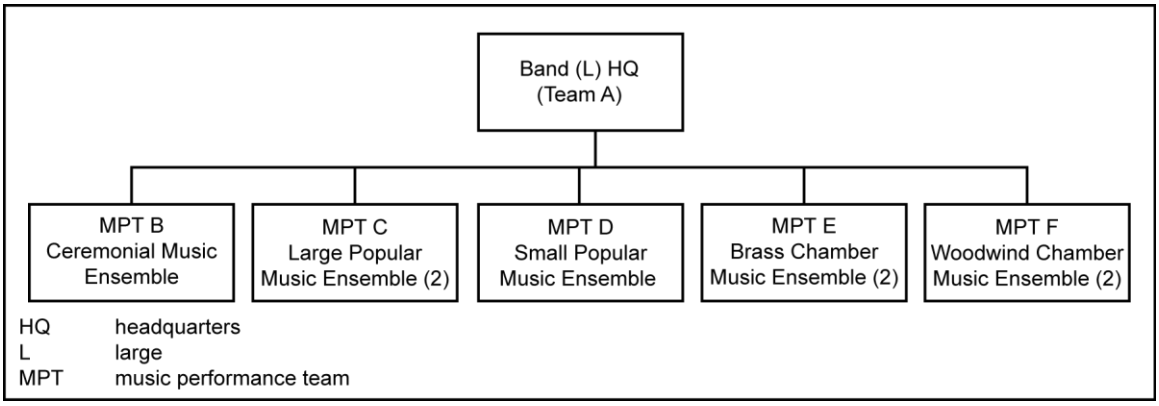

Figure 2-3. Army band (large)

SPECIAL BANDS

2-7. Special bands provide world-class music in support of the leadership of the United States to include all branches of government, Department of Defense, Department of the Army, and Department of State. These bands are The United States Band, the United States Army Field Band, the United States Military Academy Band, and The Old Guard Fife and Drum Corps.

THE UNITED STATES ARMY BAND

2-8. The United States Army Band (TUSAB) is known as Pershing's Own. It provides musical support for a wide spectrum of national and international events including troop support, community and civil relations, recruiting initiatives, and outreach to music education centers of influence.

2-9. Figure 2-4 illustrates the organizational design of TUSAB. TUSAB is authorized 1 field grade officer as commander, 1 field grade officer as deputy commander, 1 field grade officer as operations officer or associate bandmaster, 2 company grade officers as associate bandmaster, 1 warrant officer bandmaster, 1 command sergeant major as enlisted bandleader, and 245 Soldiers.

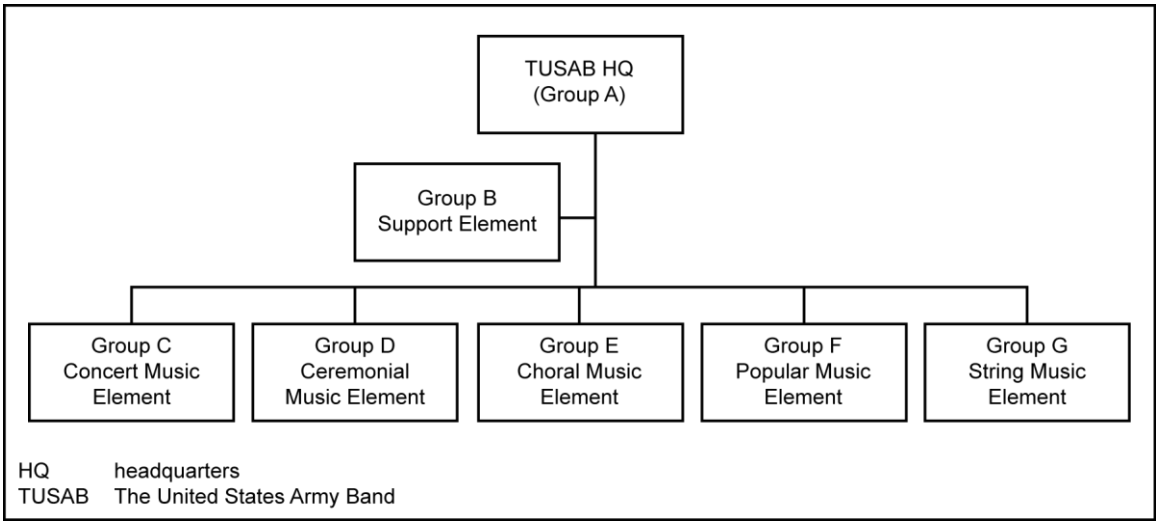

Figure 2-4. The United States Army Band

2-10. The **band headquarters** consists of the commander, deputy commander, operations officer, associate bandmaster, bandmaster, and command sergeant major. Headquarters provides command and control for all elements of the band during musical support missions.

2-11. The **ceremonial band** performs military ceremonial support for Arlington National Cemetery and other ceremonies within the National Capitol Region and for national and international audiences.

2-12. The **ceremonial trumpet group, The Herald Trumpets,** provides fanfare music in support of presidential ceremonies and special ceremonial events for national and international audiences.

2-13. The **concert music element** performs traditional concert band and wind ensemble repertoire providing musical support for national and international audiences. It also augments the string music element to form a full orchestra.

2-14. The **choral music element, The Army Chorus,** is a vocal ensemble consisting of a tenor group and a baritone/bass group. They perform male choral literature and a broad spectrum of vocal music for national and international audiences.

2-15. The **popular music element** provides popular jazz and contemporary rock music for national and international audiences. It is comprised of a large popular music group and a small popular music group.

- The **large popular music group, The Army Blues**, provides jazz and big band style music to varied audiences.
- The **small popular music group, Downrange**, performs contemporary popular music with or without augmentation from other vocal or instrumental groups within TUSAB.

2-16. The **string music element**, **The Army Strings**, provides traditional, chamber, and popular string music. When augmented with members of other elements the string music element forms a full orchestra.

2-17. The **support element** provides all human resource, administrative, operational, logistical and musical support functions for all elements of the band.

- The **support group** provides human resource, administrative, and logistical support. The Music Library catalogs and maintains an extensive music library and acquires music licenses. The arranging staff provides musical compositions and arrangements and oversees the official armed Services anthem repository for nations on the United States Department of State diplomatic list.
- The **operations support group** supervises the production and publicity section. This section provides operational support for all elements of the band including the planning and execution of national and international tours and coordination with public affairs.
- The **technical support group** provides audio support, onsite lighting, and stage production support for all elements of the band.

THE UNITED STATES ARMY FIELD BAND

2-18. The United States Army Field Band tours nationally and internationally as directed by the Department of the Army. Each concert on a tour is sponsored by a local organization. The Field Band often performs concerts in support of local community events such as centennial celebrations, festivals, and city or state commemorations.

2-19. Figure 2-5 illustrates the organizational design of The United States Army Field Band. The United States Army Field Band is authorized 1 field grade officer as commander, 1 field grade officer as deputy commander, 1 field grade officer as associate bandmaster, 1 warrant officer bandmaster, 1 command sergeant major as enlisted bandleader, and 135 Soldiers.

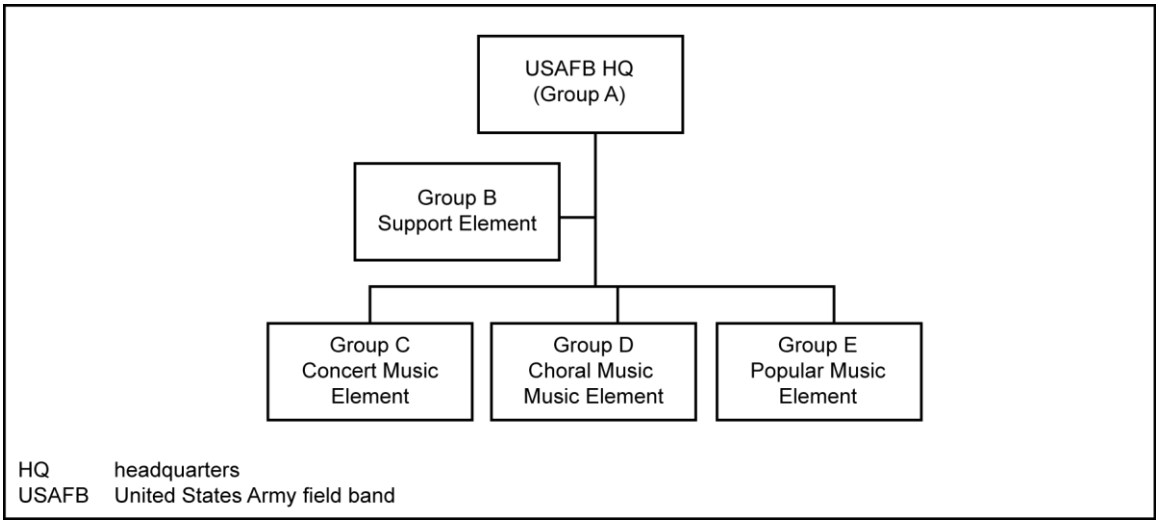

Figure 2-5. The United States Army Field Band

2-20. The **band headquarters** consists of the commander, deputy commander, associate bandmaster, bandmaster, and command sergeant major. Headquarters provides command and control for all elements of the band during musical support missions.

2-21. The **concert band element** provides concert band music as an ensemble or in conjunction with the Soldiers' chorus.

- The **brass group** provides trained brass instrumentalists for employment in concert band, marching band, and small ensembles.
- The **woodwind group** provides trained woodwind instrumentalists for employment in concert band, marching band, and small ensembles.
- The **percussion/accompanist group** provides trained percussion and rhythm instrumentalists for employment in concert band, marching band, choral element, and small ensembles.

2-22. The **choral music element, The Soldiers' Chorus**, provides choral music as an ensemble, as various small ensembles, or in conjunction with another performing element.

2-23. The **popular music element** consists of a large popular music group, America's Big Band–The Jazz Ambassadors, and a small popular music group, The Volunteers. The element provides all types of popular music ranging from traditional jazz through the most current contemporary music.

2-24. The **support element** provides all musical, administrative, logistic support, operations, publicity, and support functions for all elements of the band.

- The Soldier support group provides for the administrative, logistical, transportation, audio/visual, music arranging, and music library requirements of the unit.
- The strategic outreach group provides tour planning, band operations, functions, publicity, educational outreach, and production services.

THE UNITED STATES MILITARY ACADEMY BAND

2-25. The United States Military Academy Band is located at West Point. It provides musical support for official ceremonies and events for the U.S. Military Academy and its tenant units. The Superintendent, United States Military Academy or Headquarters, Department of the Army requires the band to perform. These performances provides music for patriotic events, public relations concerts, national holiday celebrations, radio and television programs, music education centers of influence, and national and international level performances.

2-26. Figure 2-6 illustrates the organizational design of The United States Military Academy Band. The United States Military Academy Band is authorized 1 field grade officer as commander, 1 field grade officer as deputy commander, 1 warrant officer as associate bandmaster, 1 command sergeant major as enlisted bandleader, and 79 Soldiers.

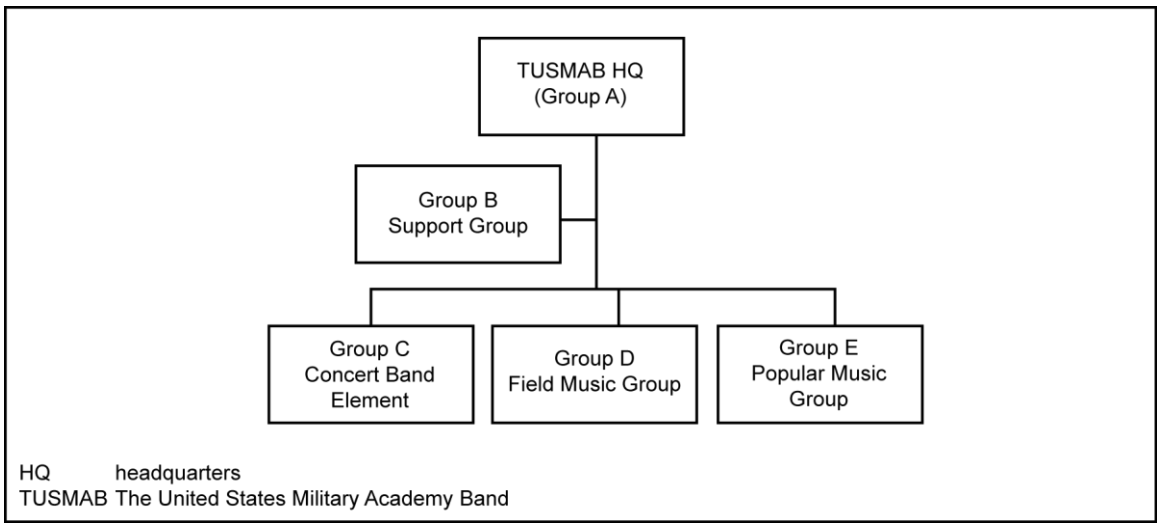

Figure 2-6. The U.S. Military Academy Band

2-27. The **band headquarters** consists of the commander, deputy commander, associate bandmaster, command sergeant major and the concert band detachment leader. Headquarters provides command and control for all components of the band during musical support missions.

2-28. The **concert band element** provides concert band music.

- **The brass and percussion group** provides trained brass, percussion, and rhythm instrumentalists for the concert band, marching band, and chamber ensembles.
- The **woodwind group** provides trained woodwind instrumentalists for the concert band, marching band, and chamber ensembles.

2-29. The **field music group, The Hellcats**, provides musical support for the United States Corps of Cadets reviews; meal formations; drills; reveille and retreat ceremonies; academy and other military ceremonies; military funerals; and memorial services.

2-30. The **popular music group, The Jazz Knights**, provides traditional and contemporary jazz, popular, and show music.

2-31. The **support group** provides all musical, administrative, operations, supply, and support functions for all components of the band.

- The function of the **administration and operations section** parallels that as outlined for the Soldier support group in TUSAB.
- The **supply and repair section** provides logistic support to include requisitioning, receiving, accountability of band equipment and supplies, and the maintenance of band equipment.
- The **arranger and audio section** is responsible for the combined responsibilities outlined for both the music support and technical support groups of TUSAB.

THE OLD GUARD FIFE AND DRUM CORPS

2-32. In support of the president, The Old Guard Fife and Drum Corps from the 3rd Infantry Regiment performs at all armed forces arrival ceremonies for visiting dignitaries and heads of state at the White House. Known as the Old Guard, this corps showcases the professionalism of the Army to enhance morale

and to revive America's musical heritage across the nation and around the world through participation in military, community relations, and recruiting events.

2-33. Figure 2-7 illustrates the organizational design of The Old Guard Fife and Drum Corps. Organized by table of distribution and allowances, the fife and drum corps is authorized 1 senior warrant officer as commander, 1 sergeant major as enlisted bandleader, and 68 Soldiers.

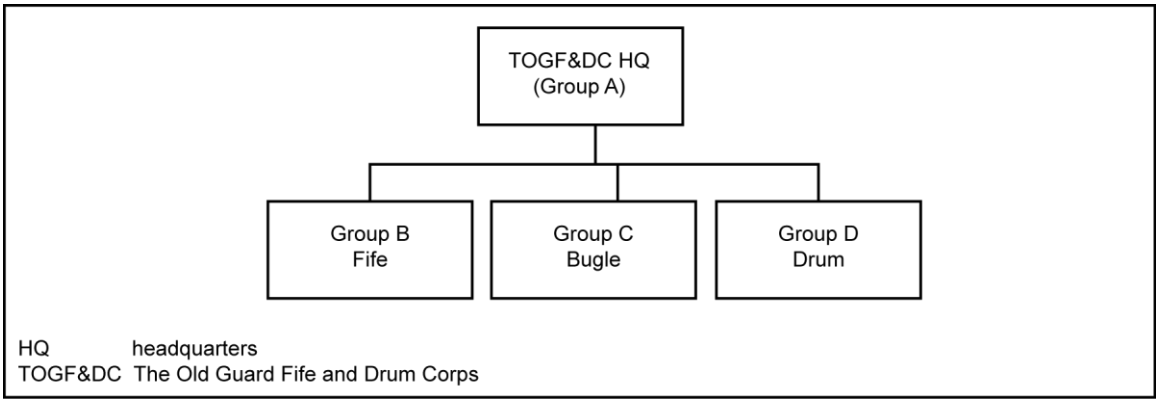

Figure 2-7. The Old Guard Fife and Drum Corps

2-34. The **company headquarters** provides command and control for all components of The Old Guard Fife and Drum Corps during musical support missions. It consists of the commander, the sergeant major, and three drum majors.

2-35. The Old Guard Fife and Drum Corps performs a traditional repertoire based on 18th century American field and popular music. This corps is set to drill in uniforms and perform on instruments representative of that period. It consists of groups, shows, teams, ensembles, and individuals.

2-36. The **ceremonial group** consists of 26 musicians. Its primary function is to provide musical support for official White House ceremonies and Department of the Army ceremonies within the National Capital Region.

2-37. The **parade group** provides musical support for parades and other public relations events. It performs with as few as 16 musicians for smaller functions to as many as 60 or more in support of the Presidential inaugural parades.

2-38. The **arena show,** performed by 33 members, is designed to be viewed from three sides. It is the largest of the in-place shows and is normally performed in larger venues (such as indoor and outdoor professional sports stadiums).

2-39. The **standard show,** performed by 22 members, is designed to be viewed from the front. This show is optimally performed outdoors in smaller arenas, field, parks, and schools.

2-40. The **small team show,** performed by 12 members, is designed to be viewed from the front. This show is normally performed indoors at large social functions, demonstrations, conferences, and in schools and colleges. This show is also performed outdoors at smaller functions.

2-41. The **colors team** consists of two fifers and one snare drummer. The main function of the colors team is to perform martial music for the posting and retiring of the National colors as well as providing the National Anthem. This team can perform indoors at larger venues but is best used indoors for formal events.

2-42. The **baroque trumpet ensemble** performs on natural, valve-less trumpets representative of 18th century instruments. This chamber ensemble is used for performing fanfare openings and chamber music support for large formal functions.

2-43. The **baroque flute ensemble** performs on keyless flutes representative of 18th century instruments. This chamber ensemble is used for performing chamber musical support for small and large formal functions.

2-44. **Buglers and/or drummers.** Individual buglers are capable of providing musical support for performing Taps at official funerals and other requested bugle calls. Individual drummers can provide support for ceremonial training members of the 3rd U.S. Infantry ("The Old Guard").

SUPPORT FUNCTIONS

2-45. All support functions are performed by military occupational specialty (MOS) 42S musicians as additional duties. These consist of—

- The Soldier support section.
- The music support section.
- The operations support section.

2-46. The **Soldier support section** provides supervision of the supply, budget, security and administration sections. These sections provide Soldier support for all components of the company, to include personnel actions, evaluation reports, personnel processing, Soldier finance transactions, company supply actions, property book, security clearance requests, requisitioning, receiving, storage, and maintenance and repair of musical equipment and uniforms.

2-47. The **music support section** provides supervision of the library section, the arranging section, and research section. These sections provide musical support for all components of the company to include researching historical music, composing original music, creating new arrangements, operating and maintaining an extensive music library, writing the performance drill, training new music and drill, and recording and securing copyright approvals.

2-48. The **operations support section** provides supervision of the performance and training section. The performance and training section provides performance scheduling and coordination with the National Capitol Region for all components of the company, including transportation and facilities logistic support, as well as all technical and tactical company-level training.

ADDITIONAL ASSIGNMENTS

2-49. Nominative assignments are by audition or special appointment. These are assignments at The United States Army School of Music (USASOM), the Supreme Headquarters Allied Powers Europe (SHAPE) international band, and Army Band Recruiting Liaison Program. Other assignments involve positions as the career management noncommissioned officer (NCO), band professional development NCO, and United States Army Forces Command (FORSCOM) staff bands officer.

UNITED STATES ARMY SCHOOL OF MUSIC

2-50. The USASOM provides entry-level and advanced musical training and certification or reclassification for MOS 42R, band noncommissioned officers, and band officers. USASOM develops and updates all doctrinal and training publications concerning Army bands. As part of the triservice School of Music at the Little Creek Naval Amphibious Base in Norfolk, Virginia, USASOM provides a portion of the joint service staff and faculty and includes various positions beyond the scope of this manual.

SHAPE INTERNATIONAL BAND

2-51. The Supreme Headquarters Allied Powers Europe (SHAPE) International Band at Casteau, Belgium, is the official musical representative of the North Atlantic Treaty Organization (NATO) and SHAPE. The mission of the SHAPE International Band is to support the Supreme Allied Commander Europe and to promote the esprit de corps among NATO military personnel by providing music for official functions. The SHAPE International Band also functions as a public relations tool by promoting the shared purpose and

ideals of NATO member nations through performances at civilian concerts, national celebrations, festivals, presentations, and musical tours. A first sergeant uniquely commands the international band.

ARMY BAND RECRUITING LIAISON PROGRAM

2-52. Five Army bands recruiter liaisons serve as the subject matter experts. They are central points of contact for their respective brigades for all information concerning recruitment of band applicants. These recruiter liaisons also serve as a point of contact for coordinating musical support of United States Army Recruiting Command (USAREC) events. Brigade liaisons support recruiters by planning, coordinating, and conducting presentations and auditions to identify potential applicants for the Army Bands Career Program and assisting recruiters in handling special procedures and enlistment options for band applicants. Brigade liaisons assist the senior band recruiting liaison in managing band recruiting issues by monitoring accessions rates and identifying trends to improve and update band recruiting procedures and policies. Brigade liaisons serve as the primary point of contact between USAREC and Army band recruiting NCOs within their brigade area coordinating Total Army Involvement in Recruiting missions, performances that support USAREC's outreach missions, and prospecting efforts to enlist Army bandspersons.

CAREER MANAGEMENT NONCOMMISSIONED OFFICER

2-53. The career management NCO is the proponent for the MOS 42R/42S (bandsmen). Responsibilities include preparing briefing packets for DA senior enlisted selection boards, edits to DA Pam 600-25 and DA Pam 611-21, and changes to regulatory guidance pertaining to bands. The proponent develops, coordinates, documents, and staffs Army band force management solutions for all three components: rules of allocation, military occupational classification structure proposals for bands, and force design updates for Army bands. The proponent handles other taskings as directed by the commanding general, U.S. Army Soldier Support Institute; the adjutant general school commandant or chief, Army bands; and the commandant of USASOM.

BAND PROFESSIONAL DEVELOPMENT NONCOMMISSIONED OFFICER

2-54. Assigned to the USASOM and attached to the human resources command, the professional development noncommissioned officer manages (assignment, professional development, and counseling) active duty Army band enlisted Soldiers (MOS 42R, 42S) in accordance with applicable Army regulations, DA pamphlets, and human resources command standing operating instructions and policies.

FORSCOM STAFF BANDS OFFICER

2-55. The FORSCOM staff band officer serves as liaison between FORSCOM and deployed forces. This officer develops the appropriate request for forces and assists in determining the appropriate MPT deployment from Active Army or Reserve Component. (See AR 220-90 for additional detail.)

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Chapter 3
Band Operations and Training

The band commander closely monitors personnel strength and resources to ensure high quality musical production within projected mission capabilities. The band commander is the subject matter expert and advisor for employment of assigned resources (see AR 220-90).

THE MISSION

3-1. Army bands support the senior commander's strategic outreach through public relations and recruiting. In addition to organic requests from the host installation or organization, band commanders respond to requests for bands from surrounding communities, recruiting events, and other various entities. DA Pam 220-90 provides a guide for senior commanders who oversee Army bands.

3-2. Army bands provide musical support of military operations to include Soldiers and their families, recruiting, public diplomacy, community relations and education. The type of missions vary dependent upon the supported command's phase of operations, the location of the music performance teams (MPTs) or the concurrent mission capabilities of the MPTs. The modular organization of the band allows its teams to be tasked and deployed independently or collectively. Army bands perform music in keeping with the musical tastes of the target audience in support of the modern warrior, future Soldiers, and the American public.

HOME STATION MISSIONS

3-3. Home station missions are civil support operations that include the musical support of Soldiers and their families, warrior transition units, recruiting, community relations, and educational outreach. These missions support the senior commander's strategic outreach in the designated geographic area.

SOLDIERS AND THEIR FAMILIES

3-4. Traditional patriotic concerts or popular music events serve to raise or maintain morale. Performances may be in conjunction with unit activities or sponsored by the band. Holiday concerts, dedication ceremonies, 4th of July concerts, and so forth are Soldier and family events.

WOUNDED WARRIOR OUTREACH

3-5. Army bands serve the warrior transition units providing activities and general morale for wounded warriors outreach. Bands give support to a variety of Veteran's Affairs hospitals, regional hospitals, or other venues where troops are recovering.

COMMUNITY RELATIONS

3-6. Defined in AR 360-1, the Army band represents the installation and the United States to the public at large. Bands work to build strong community relations and to provide opportunities for the Army and the community to interact.

EDUCATIONAL OUTREACH

3-7. Army bands establish and maintain relationships with local schools by providing concerts, recitals, master classes and performance clinics to their music students. Bands serve equally to be a public relations vehicle and to perform Army bands recruiting.

DEPLOYMENT OPERATIONS

3-8. MPTs provide music for stability operations in the assigned areas of operation (AOs) and to forward operating bases (FOBs). Deployment operations apply to, but are not limited to, Soldier morale, multinational or joint forces, and host-nation and region populations. These operations support the senior commander's strategic outreach in the assigned AO.

3-9. The Army band staff cell (ABSC) consists of one each: field grade officer (42C), chief warrant officer (420C), and sergeant major (42R) along with associated support personnel. The ABSC deploys with the Army Service combatant command and provides running estimates, courses of action, and theater-level coordination of band support in accordance with commander's intent and guidance.

3-10. For forces of the Army National Guard/Army National Guard of the United States, and U.S. Army Reserve, the mobilizing band must successfully complete a mission readiness exercise. The band must also take all appropriate actions to comply with United States Army Forces Command (FORSCOM) Regulation 500-3-3, FORSCOM Regulation 500-3, and AR 220-90. Refer to the Mobilization Information and Resources Guide for additional information.

SOLDIER MORALE

3-11. Bands contribute to the fight by providing a source of esprit de corps or musical respite. Based on the talent on hand, the band may provide contemporary or popular music, brass or woodwind instrumentals, vocal bands, Latin or swing band and many other genres. During long deployments the bands will provide periodic changes in genres in order to stay fresh, to help keep the Soldier focused and to maintain the psychological advantage. The band often works in conjunction or association with morale, welfare and recreation and the United Service Organization. (See FM 1-0.)

3-12. Employment of the band in troop departures and arrivals and related deployment ceremonies contributes to the psychological advantage in both the Soldier and their families. Band performances convey many messages to include patriotism, heroism, and duty. Army bands also represent the command, setting the appropriate tone throughout.

MULTINATIONAL OR JOINT FORCES

3-13. American bands are widely popular with multinational forces and may contribute to ceremonial and morale events. Bands contribute to alliance building while maintaining esprit de corps within the combined ranks. Joint forces ceremonies may be supported as well as morale events.

HOST NATION AND REGION

3-14. Similar to stability operations, bands serve to build friendships, lend dignity to official functions, and function as goodwill ambassadors. Army bands can further stability operations by providing opportunities for the leaders of both U.S. forces and the host-nation government to connect with the local populace through the universal language of music. The band commander is the subject matter expert on appropriate international musical performance.

The Shanghai International Wind Band Festival

In April of 2008, the 8th U.S. Army Band was invited by China to participate in the Shanghai International Wind Band Festival. The first American military band and the first American military unit in recent history to enter the country, they performed over 5 days for live audiences of over 500,000 and televised audiences in the millions. As U.S. ambassadors, they won the prodigious cheers and applause of the Chinese audiences as they performed American music of Elvis Presley and John Williams as well as traditional marches in a concert, a parade, and a nightly military tattoo. Association between the two countries' bands was initially reserved and withdrawn, uncertain of how to conduct mutual foreign relations. However, a positive climate was built by the third day of living and eating together when conspicuous small, impromptu Chinese and American music groups began harmonizing. The 8th Army Band out of Yongsan, Korea represented the U.S. Forces Korea and the U.S. Pacific Command.

OPERATIONAL CONSIDERATIONS

Direct every military operation toward a clearly defined, decisive, and attainable objective.

FM 3-0

3-15. The operations section consists of, but not limited to—

- Band commander—in charge of the planning process.
- Enlisted bandleader.
- Operations noncommissioned officer in charge (NCOIC) and operations staff.
- The NCOICs of the tasked elements.

3-16. Teamwork is vital to success in the planning and execution of all operations. Constant internal communication between operations staff, the chain of command, and the leader of the music performance element or team is essential in tailoring a musical production to the event performance. Direct communication with the onsite event coordinator and consistent external communication with the tasking authority, public affairs office, and other supportive agencies will ensure accurate assessments.

3-17. Like all military organizations, bands must plan, prepare, execute, and assess for their missions. While each mission is tailored to meet the situation at hand, the planning process is undertaken in a consistent and logical manner. Checklists to aid the process are in appendix A.

SITUATION

3-18. The band commander is responsible for the planning and execution of a majority of community relations missions, support to United States Army Recruiting Command, and other strategic outreach missions while sustaining day-to-day operations.

3-19. The band commander and operations section use the military decisionmaking process to develop an operation plan, operation order, or a fragmentary order to implement a specific course of action. (See FM 5-0.) The initial process includes—

- Receipt of mission.
- Mission analysis.
- Course of action (COA) development.
- COA analysis.
- COA comparison.
- COA approval.
- Orders production.

PLAN

3-20. **The commander's visualization** begins immediately upon receipt of mission or warning order from the tasking authority. Focusing on the six mission variables—mission, enemy, terrain and weather, troops and support available, time available and civil considerations—known as METT-TC, the operations section issues warning orders to the MPT, ensemble, or individual. Training time is allocated for the event as determined by the assigned group leader or individual (a bugler or pianist for example) with approval by the band command team. Transportation is coordinated with meals and lodging, as appropriate. The operations section should strive to keep all parties involved in the developmental stages, especially as changes or updates occur.

3-21. **Operational variables** are another aspect of planning. FM 3-0 defines these variables as political, military, economic, social, information, infrastructure, physical environment, and time (PMESII-PT). Understanding the PMESII-PT operational variables provides a human aspect to the mission. It is crucial to recognize that variables will occur in the operational planning of each mission. Army band missions, especially in a deployed environment, must account for specific cultural norms when preparing mission execution. To avoid misinterpretation when analyzing cultural concerns, request support from a translator. Most variables for the performance venue can be determined in advance through telephone and email, but personal contact when possible is advisable. Eliminate last minute changes for the band before it arrives on location when possible.

PREPARE

3-22. **Advance team**. The band commander will often designate an individual or team as necessary to establish direct contact with the requesting party to ensure that the band tailors its mission to the precise requirements of the venue, event, and target audience. The advance team's mission is to eliminate variables by traveling exactly where the trailing MPT will go and to develop all necessary information for that MPT's successful mission. This includes the details of ground and air transportation issues, security and force protection factors, quarters and rations, communications, location of the supported headquarters, and more. Operations personnel in this role must gather, record, and clearly communicate this information to the MPT leader so that the MPT can fully concentrate upon the mission performance.

3-23. **Operational anticipation**. The unit operations supervisor should draw from previous years' files in order to anticipate irregular missions that may be in the offing. Anticipating irregular but predictable military and community events (such as a bicentennial celebration) will always increase preparedness and optimize capabilities. Creating a combined master calendar for all organic training events, troop schools, and other military training will increase the ability to predict peak operational points and periodic deficiencies.

3-24. **Concurrent operations**. Army bands are the primary ceremonial unit of the assigned station and provide music support to recruiting and public relations efforts in the local communities throughout the calendar year and regardless of red-green-amber time management cycles. MPTs, with or without additional performing elements, support both home station missions and deployment operations and will be at different phases of the readiness cycles—reset, train/ready, and available—at different times. Ceremonial obligations such as troop departure or arrival activities, casing or uncasing ceremonies, and changes of command will normally continue uninterrupted regardless of the band's own deployment preparations or redeployment activities. The operational tempo both affects and reflects the ability of the band to deliver an effective musical product. The band must carefully consider resource constraints during all phases of planning and coordinate those concerns with higher echelons to ensure mission success.

EXECUTE

3-25. Successful execution of a mission requires a communicative and adaptive operations section. The MPT or ensemble should execute the mission fully prepared. (See checklist examples in appendix A.)

3-26. The leader should leave the band headquarters with—

- **Adequate communication equipment.** One cell phone may not be adequate if the transportation breaks down on the way. Have redundant systems for communications whether it be at home or deployed.
- **Multiple contact numbers.** An able leader is ready to obtain information from home base and the mission destination on short notice. Often, an unexpected turn in events will leave the traveling group to its own devices to reach the destination. Having multiple phone numbers for the destination or the landing zone and multiple numbers for reaching home base during off duty hours may save trouble, embarrassment, or even lives. The leader develops COAs for emergencies, road closures, and more.
- **Authority to solve problems with respect to mission accomplishment**. Even with the best anticipation of variables, things may change on the spot. The person in charge of the ensemble has the authority and the obligation to decide on what changes the ensemble can do with a professional result. (See Operations, AR 220-90.)

3-27. The operations section must closely coordinate with all echelons and outside agencies as appropriate to ensure the availability of dependable transportation for the band's mission and mission support needs. This can include such elements as chartered buses at one end of the spectrum to tactical air assets at the other.

3-28. Procurement, property accountability, maintenance, and supply operations are outlined in DA Pam 710-2-1, AR 710-2, and AR 735-5. Army bands are authorized additional organizational clothing and individual equipment, specifically supplementary utility and dress uniforms per CTA 50-900. Coordinate with installation laundry services for cleaning of organizational clothing and individual equipment as outlined in AR 735-5 and AR 710-2. Further information is available online at the Army Records Information Management System and the Army Bands Intranet.

ASSESS

3-29. An accurate composite risk assessment must be performed for each operation and COA developed to ensure that the MPT achieves the best possible performance realistically balanced against acceptable risk. The MPT itself serves to gather additional information for follow-on performances by other groups.

PRINCIPLES OF TRAINING

3-30. Beginning with the warning order, the MPT or ensemble leader determines the amount of needed rehearsal time and receives approval from the command team. The leader follows five principles of training.

TRAIN AS A TEAM

3-31. The band is actually many smaller teams within a large team. At the head of the large team is the command team, the team held accountable and responsible for all the teams. The lead trainers are the band commander and the senior sergeant. Under their purview are the MPTs and other performance elements limited only by the band's current assets. All subordinate teams train under the supervision and the influence of the command team. The command team is wholly responsible for the quality assurance as well as the quality of life for all the teams. A team will realize its maximum efficiency when all team leaders communicate clearly. The team leader conducts each mission while regularly informing all leaders of new information and consequent decisions. Figure 3-1 illustrates the relationship of the mission and the band leadership.

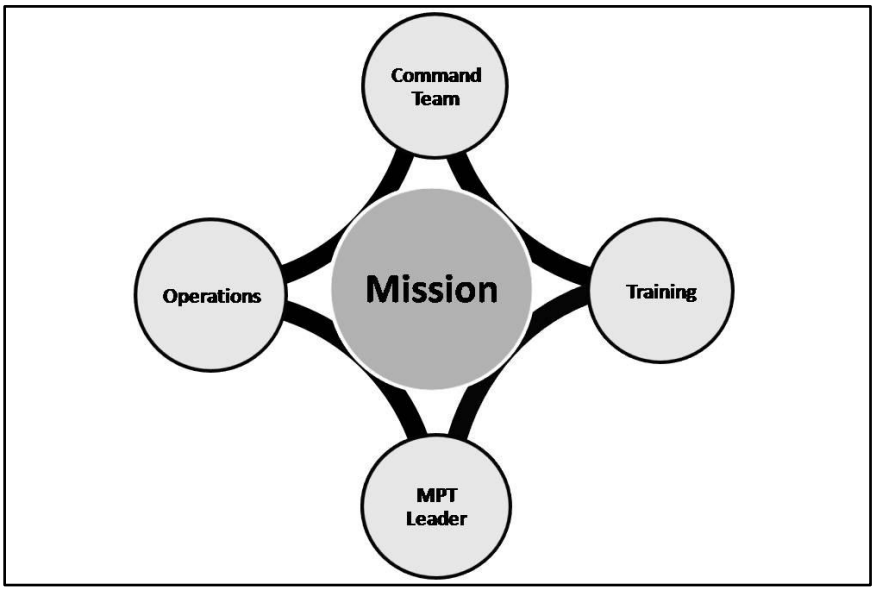

Figure 3-1. The mission and band leadership

TRAIN AS YOU FIGHT

3-32. Conduct every mission with the intent to develop the standards that will benefit the mission in deployment operations. Army bands must develop teams that will entertain the troops in the field, whenever needed and wherever they might be. Performance is the ultimate execution of training, and experience is the best trainer. It is important to simulate mission conditions in all facets as closely as possible. These include transportation, electrical requirements, and other venue limitations.

3-33. An on-the-job program will fill teams training at the local level by employing Soldiers who demonstrate the ability to reclassify to military occupational specialty (MOS) 42R (formal) or for local assignment (informal). AR 350-1 and AR 570-4 describe on-the-job and special duty positions with the Army's intent "to modernize its forces without increasing active military end-strength…." (See also AR 220-90.)

PREPARE FOR DEPLOYMENT

3-34. The musical product itself does not necessarily change during deployment operations, but the conditions for the musical production will change. Conditions that will influence performances include—

- Transportation (ground/air).
- Rehearsal facilities.
- Performance venues.
- Availability of suitable electrical power.
- Security and force protection measures.
- General living conditions.
- Length of the deployment.

PREPARE FOR THE OPERATIONAL ENVIRONMENT

3-35. Anticipate high levels of stress associated with unfamiliar situations and sleep deprivation to influence the performance. Although it may not be possible to duplicate these conditions before a deployment, having a band perform multiple times under varying conditions is important. It is important to include precombat checks and to include all musical equipment. Training to take along backup systems is a high priority. Redundant supplies to include extra fuses for amplifiers, extra copies of music, extra oil,

reeds mouthpieces and more may save a performance in a remote patrol base. Vocalists should take the necessary steps to preserve their voices under stressful conditions.

MANAGE TIME

3-36. Every leader must manage time effectively. The level of mission accomplishment directly correlates to the successful execution of training. Two critical elements to consider are the total man-hours needed to accomplish the training and the efficient use of the allotted training time through effective planning. The smaller the ensemble, the more critical it is to have the full team at all scheduled training. Absent members cannot make up the work that they missed during collective training. Leaders are obligated to work with their supervisors to establish the appropriate amount of training time and eliminate training distracters, if possible. An effective leader will also anticipate that time can be unexpectedly lost through unforeseen circumstances, and will proactively prepare alternative courses of action.

The smaller the ensemble, the more critical it is to have the full team at all scheduled training.

3-37. The leader coordinates with the training section to ensure that adequate rehearsals and dedicated preparation and recovery are programmed into the unit training schedule. “Prep time” should include uniform inspection and transportation security checks at home, or precombat checks and inspections when applicable. The leader schedules an after action review and forwards it or briefs its results through the appropriate channels. Meticulous planning at the outset will enable the band commander to plan concurrent operations. Expect adjustments to the training as more information is available.

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Appendix A

Band Operations Checklists

COORDINATION

A-1. The operations team coordinates with supporting music performance teams and supporting personnel to plan and execute musical missions. To organize and publish the information in an orderly format, use an operations checklist. Each band should develop its own checklist tailoring it to meet the mission. The band operations checklist optimally includes functional information for staging requirements, sound reinforcement, personnel, and composite risk management. Additional information covers press releases, photo packets, personnel, and itinerary. See figure A-1 for additional checklist criteria.

A-2. Operations personnel should also be diligent to keep a detailed call log and to include the call log with the mission file folder for shared reference. Include who spoke, what was stated. and consider all recorded details as valuable information. Call log criteria would include call date and time, name of point of contact, unit or organization, work and alternate phone numbers, call back date and time, and notes.

1. Commitment Information
   a. Date/Time/Commitment Title
   b. Officer in Charge/Noncommissioned officer in Charge (NCOIC) and Performance Group
   c. Times for Formation/Loading/Departure/ Return/Approximate Travel Time
   d. Travel and Performance Uniform/Meals Furnished/Cost to Band member
   e. Dressing Rooms Location (Male and Female)
2. Point of Contact (POC)
   a. POC Name and email addresses/Name of Alternate Contacts
   b. Address of POC and Performance Site
   c. Business, Home, Mobile, and Fax Phone Numbers
3. Loading Crew
   a. NCOIC Name/Contact Numbers
   b. Loading Crew Names
   c. Equipment Load List: Stands/Chairs/Wind Clips/ Lights/Power Sources/PA System/ Electrical Outlets
4. Sequence of Events/Music List/Conductor Remarks/ Attending VIPs/Anticipated Size of Audience
5. Inclement Weather Plan
6. Transportation Information
   a. Type of Vehicles and Quantity
   b. Assigned Drivers
   c. Directions to Event
7. Legal Information
   a. Free and Open to the Public
   b. Free of Commercial Endorsements
8. Lodging Information and Directions
9. Security Considerations

Figure A-1. Operations checklist criteria

10. Publicity Information
    a. Photo Support Provided/Name of Agency
    b. Printed Programs/Date Required/Sponsor
    c. Program Information/Date Required
    d. Press Release/Date Sent/Where/Who
    e. Photo Packet/Date Sent/Where/Who
    f. After Action Letter or Certificate of Appreciation to Sponsor/Date Sent/Where/Who
11. After Action Review (AAR)/Remarks
    a. Event begin on schedule? Yes/No
    b. Event information accurate? Yes/No
    c. Audience estimate
    d. Actual travel time
    e. Recommend future participation? Yes/No
    f. Were adequate meals/quarters/equipment/ transportation provided? Yes/No
    g. Is an after action letter necessary? Yes/No
12. Approval
    a. Prepared By/Date
    b. Authenticated By/Date

Figure A-1. Operations checklist criteria (continued)

STAGE LAYOUT

A-3. Each music performance team (MPT) determines its own electrical power requirements, required number of chairs and music stands, minimum stage dimensions, and sound reinforcement plan. The checklist and a stage layout diagram will furnish data for the minimum equipment, space, and support needed by the MPT to accomplish its mission. The MPT leader will use the data as reference when contacting sponsoring agencies or when developing the plan and load list.

SOUND REINFORCEMENT SUPPORT

A-4. Each MPT or other performance element of the band may have different sound reinforcement requirements and must provide a detailed narrative statement of those needs to operations. The operations section uses the information to coordinate and plan equipment requirements and contingent load lists or load plans for each mission.

AUDIO EQUIPMENT

A-5. Professional-quality sound reinforcement equipment—specific to MPT or ensemble, venue, and audience size—is an essential requirement of public performance. Performing groups should rehearse using the same equipment as used on the performance site. Equipment is authorized in accordance with CTA 50-909, table 78. The point of contact for all equipment authorization questions is the Materiel and Logistics Branch, Directorate of Training and Doctrine, USASOM.

ASSIGNMENT OF PERSONNEL

A-6. Band commanders will designate a team of qualified Soldiers from across the band to operate as audio technicians to support MPT performance. The noncommissioned officer in charge (NCOIC) of this team is trained in the technical aspects of sound reinforcement and is responsible to supervise and train the other members of the team. The need for professional-quality sound reinforcement among Army bands continues to evolve while advances in audio technology will outstrip the ability of established doctrine to keep pace. Leadership must allocate personnel and resources accordingly.

SOUND REINFORCEMENT NCOICS OR AUDIO ENGINEERS

A-7. Band commanders enable Soldiers that are assigned to serve as sound reinforcement NCOIC or audio engineer to attend audio reinforcement training as available, including—

- The Sound Course, held at the United States Army School of Music (USASOM).
- Army bands audio training, held on various installations and hosted by the local command.
- Other industry providers as appropriate.

A-8. The audio/visual technician, USASOM, is the point of contact for those training courses above and all technical aspects of sound reinforcement.

A-9. Band commanders may also authorize sound reinforcement personnel to attend other relevant training events and should encourage those individuals to remain current through Internet resources and industry circulars, including unit-funded subscriptions to appropriate periodicals.

COMPOSITE RISK MANAGEMENT

A-10. Refer to FM 5-19 for a detailed explanation of the principles and application of composite risk management. Leaders at all levels of the band will employ the five-step composite risk management process to reduce potential hazards to their units, equipment, and Soldiers.

A-11. The protection warfighting function is defined in FM 3-0. This function has tasks to protect Soldiers, civilian employees, family members, information, equipment, and facilities in all locations and situations. This is accomplished through the planned integration of combating terrorism, physical security, information protection, high-risk personnel security, and law enforcement operations; all supported by foreign intelligence, counterintelligence, and other security programs.

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Appendix B

Music Performance Teams and the Modular Band

ORGANIZATION

B-1. Due to the inherent flexibility required to adapt to shifting personnel and equipment resources, the specific instrumentation of each music performance team (MPT) as outlined in paragraphs B-2 through B-6 is intended as a general guideline.

B-2. **Ceremonial music ensemble (MPT B)** generally provides military or patriotic music support for static ceremonies, protocol functions, civil support, and religious support activity. MPT B normally consists of percussion, tuba, trombones, euphonium, French horn, trumpets, saxophones, clarinets, and flute.

B-3. **Large popular music ensemble (MPT C)** generally provides vocally driven contemporary music for troop support functions, protocol functions, and civil support. MPT C normally consists of percussion, bass, piano, guitar, trombones, saxophone, trumpet, a dedicated vocalist, and an audio engineer. The positions of vocalist and audio engineer may be filled in accordance with the modified table of organization and equipment as well as local policy.

B-4. **Small popular music ensemble (MPT D)** generally provides music for troop support functions, protocol functions, and civil support. MPT D normally consists of percussion, bass, piano, guitar, trumpet, and saxophone. MPT D may also include vocal and sound reinforcement elements as available.

B-5. **Brass chamber music ensemble (MPT E)** generally provides military or patriotic support for static ceremonies in smaller venues, protocol functions, civil support, and religious support activity. MPT E normally consists of tuba, trombone, French horn, and trumpets.

B-6. **Woodwind chamber music ensemble (MPT F)** generally provides military or patriotic woodwind ensemble music for static ceremonies in smaller venues, protocol functions, civil support, and religious support activity. MPT F normally consists of French horn, bassoon, clarinet, oboe, and flute.

B-7. Each MPT as described contains nonconcurrent solo performers and music performance elements to varying degrees. MPTs may be combined to build a music performance detachment (MPD).

THE MUSIC PERFORMANCE DETACHMENT IN DEPLOYMENT OPERATIONS

B-8. The structure of Army bands is modular in concept and designed to sustain the concurrent mission capabilities. When adequately resourced, Army bands maintain the ability to deploy one or more MPTs along with integral support personnel and additional performing elements as necessary as part of a MPD. Such detachments provide musical support of ongoing operations deployed separately from the band headquarters while the nondeployed portion of the band supports home station missions.

B-9. The band commander will advise upper echelons with regard to personnel, the appropriate length of tour for any given MPD, and the optimal rotation period between MPTs in theater and the home station to maximize MPT utility.

B-10. Army bands depend on the appropriate elements of the Army Service component command, corps, or division for support: religious, legal, health service support, quarter and rations, finance, personnel, and administrative services, unit maintenance (except for musical instrument), and supplemental transportation. Unless constrained by the local situation, the deployed MPD will be attached to the appropriate elements as outlined in paragraphs B-1 through B-7 for the duration of the deployment as determined by the band commander.

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Glossary

ABSC	Army band staff cell
AO	area of operations
AR	Army regulation
ATTP	Army tactics, techniques, and procedures
COA	course of action
CTA	common tables of allowance
DA	Department of the Army
FM	field manual
FOB	forward operating base
FORSCOM	United States Army Forces Command
L	large
M	medium
MOS	military occupational specialty
MPT	music performance team
MPD	music performance detachment
NATO	North Atlantic Treaty Organization
NCO	noncommissioned officer
NCOIC	noncommissioned officer in charge
Pam	pamphlet
PMESII-PT	political, military, economic, social, information, infrastructure, physical environment, and time
S	small
SHAPE	Supreme Headquarters Allied Powers Europe
TUSAB	The United States Army Band
TUSAFB	The United States Army Field Band
U.S.	United States
USAREC	United States Army Recruiting Command
USASOM	United States Army School of Music
XO	executive officer

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